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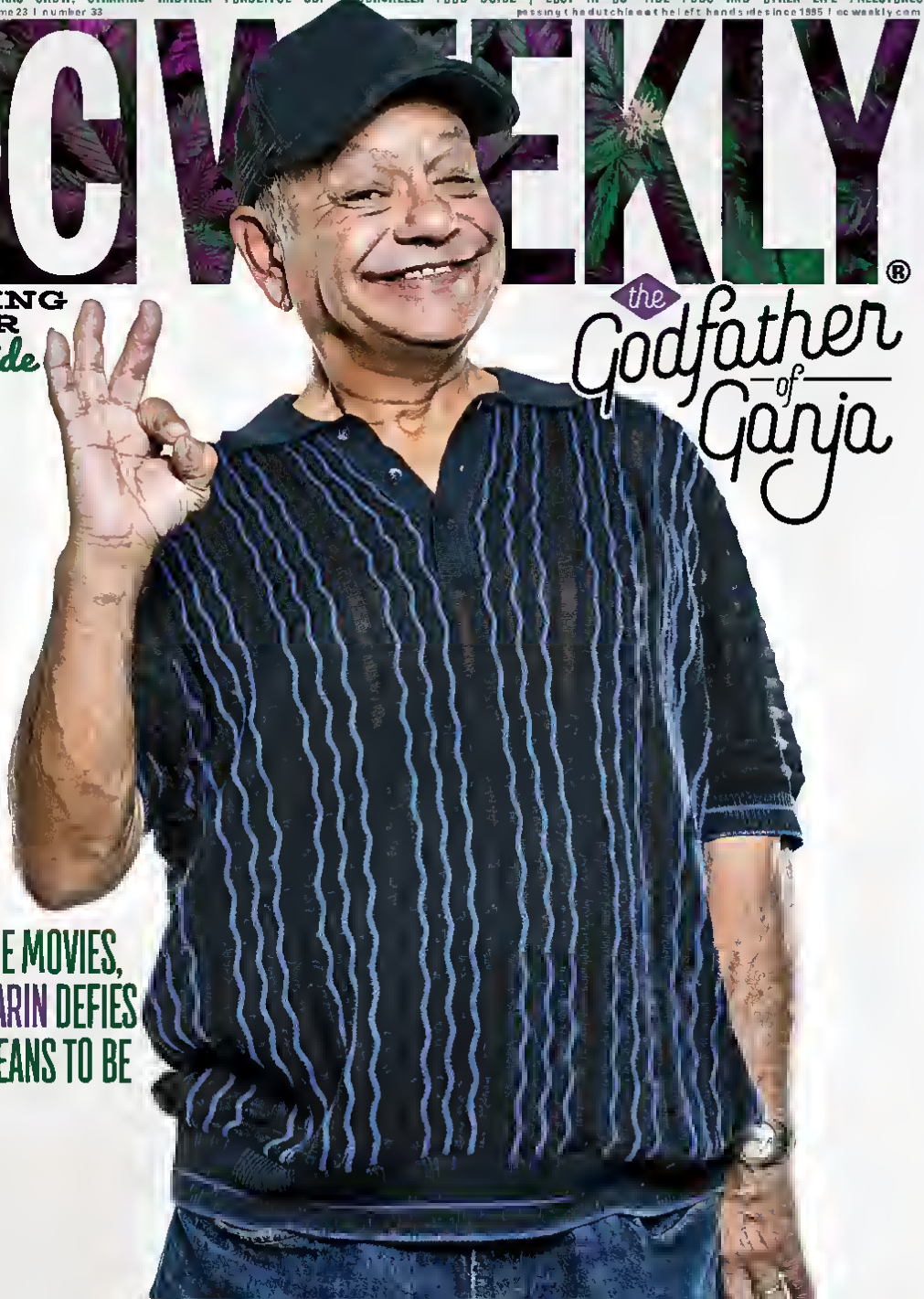

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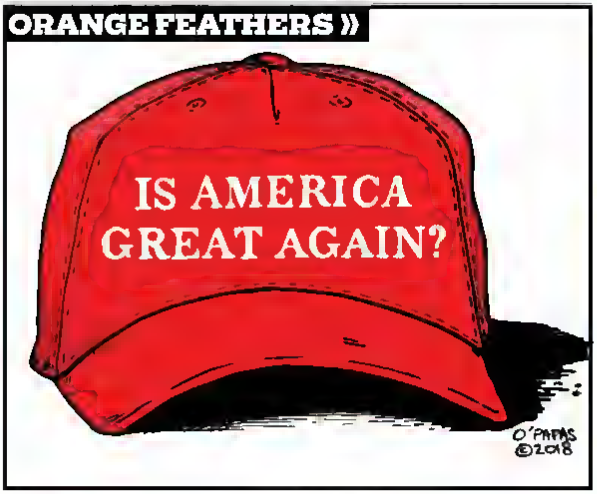
ORANGE FEATHERS »



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Headfirst into the Hobart
From the secret files of
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Witness for the Prosecution

The Tony Rackauckas Show continues in court, starring a forgetful deputy

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»R. SCOTT MOXLEY

Before letting police officers answer questions on the witness stand about crimes, prosecutors establish credibility by eliciting their work experience. Most cops impressively recall the month and year of every promotion, even in multidecade careers. But recently inside a Little Saigon-area courtroom, Orange County Sheriff's Department (OCSD) deputy Cyril Foster appeared to suffer severe amnesia in one of his cases, *People v. Jordan Prinzi*.

From initial appearances *Prinzi* appeared non-controversial. Foster testified as deputy district attorney Sarah Rahman's lone witness at the March preliminary hearing and confidently recounted events surrounding his arrest of the defendant for purportedly selling heroin on Aug. 21, 2017, at Costa Mesa's Vagabond Inn. However, trouble occurred three-quarters through direct examination, when the 10-year deputy spent minutes unable to remember the four uncomplicated sentences of the *Miranda* warning.

"Sorry, I'm a little nervous," an exasperated Foster said.

The cause of the deputy's angst isn't a mystery. Scott Sanders—the public defender who'd uncovered the nationally infamous jailhouse-informant scandal that exposed corruption inside Sandra Hutchens' OCSD and Tony Rackauckas' Orange County district attorney's office (OCDA)—sat beside Prinzi at the defense table. Eager to begin cross-examination, Sanders believed the government's case wasn't as open-and-shut as Rahman implied. Besides, Foster appreciated his luck up to this day.

Prior to investigating narcotics activity, the deputy worked in OCSD's Special Handling Unit, which was ground zero for the snitch scandal. Sanders overcame Rackauckas' and Hutchens' five-year plot to derail him and proved in *People v. Scott Dekraai* that deputies routinely not only violated the constitutional rights of charged, pretrial defendants, but also hid exculpatory evidence and committed perjury. Foster had been on the verge of being grilled under oath in mid-2017 when Superior Court Judge Thomas M. Goethals, who presided in *Dekraai*, announced he didn't need to hear any more evidence of corruption to know it existed.

OCSD and OCDA officials couldn't mask their glee when Sanders was transferred in February from central courthouse duties to manage his office's operations at the traffic-infraction- and misdemeanor-heavy West Court outpost. They hoped themselves finally out of his reach. But, as Foster can verify, they were mistaken.

During cross-examination, Sanders asked a series of questions calling on the deputy to recall the general dates of his promotions. Foster played dumb, feigning he couldn't remember key career moments in 2016, 2017 and even this year. He said he didn't know if he'd been in particular units for two weeks or seven years. He had difficulty recollecting basic tasks for assignments. In less than a year, this deputy—who looks to be in his early 40s, not late 90s—testified in just five drug sales cases and couldn't recall when the trials happened or the names of four of the defendants.

Having estabhshed Foster's memory issues, Sanders pounced. He got the deputy to admit that though his practice is to record all suspect interrogations, he allegedly forgot to bring his digital recorder to the Prinzi raid and didn't think to use his cellphnoe's recorder app. Foster also insisted he'd forgotten to ask any of his five accompanying officers for their recorders or phones. "I made a mistake," he testified, when pushed for an explanation. "They're bad mistakes."

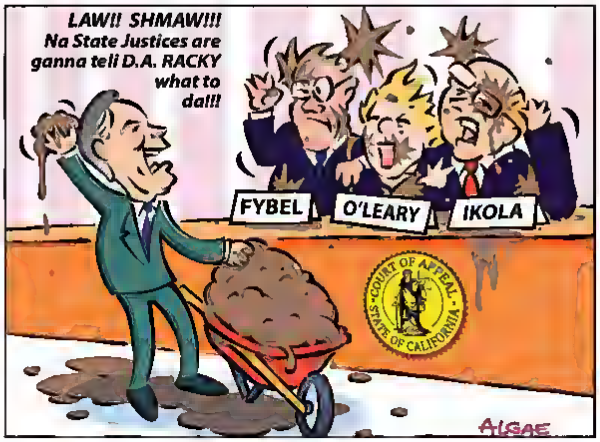
Nonetheless, the deputy proceeded with the key interview, failed to take written notes, collected the narcotics, left Prinzi at the hotel, went home, slept, and the next morning crafted a report outlining the key to elevating the government's case from simple possession by claiming the defendant freely admitted to selling drugs, a far worse felony, after being Mirandized.

Based on his own investigation, Sanders doesn't believe the deputy's story. He confronted Foster about how he could write a detailed, five-page report hours later with no notes or recordings. "Was it just your memory?" he asked.

The deputy replied, "Yes, sir."

In a fair criminal-justice system, prosecutors and defense lawyers are allowed to explore the credibility of witnesses and expose any history of moral turpitude that might undermine their claims. In recent years, this fact has driven multiple Special Handling deputies—including Seth Tunstall, Ben Garcia and Bill Grover—to cite the Fifth Amendment when they refuse to testify in criminal cases. On prior occasions, they'd been caught committing perjury, but Rackauckas ignored their transgressions because the lies benefitted his office.

In January, U.S. District Court Judge Cormac J. Carney opposed federal prosecutors' attempts to block the defense in *U.S.A. v. Joseph Govey*—as with *Prinzi*, a suspicious minor drug case—from questioning their star witness, Bryan Larson, about his role in the snitch scandal. Larson took the Fifth in a state murder case when called by the defense. "Then he's willing to testify when called by the government [in *Govey*]," Carney observed. "How can I keep that away from the jury? There's an inference there is a government bias."



The U.S. Attorney's Office also didn't want Tim Scott, Govey's counsel, to question Larson about Special Handling Unit misdeeds and refused to surrender related records in the unit's possession. Afraid of an adverse ruling, federal prosecutors dumped 75,462 pages on Scott just before the scheduled trial in February. Unamused, Carney dismissed that case.

But that document dump demonstrated the extent of the records law enforcement withheld from Sanders, who was forced at times to fight years for a handful of pages. In June 2016, Rackauckas announced locating a huge, buried cache of OCSD informant records and assured the public he would finally comply with his obligations to turn over evidence favorable to defendants. According to OCDA, those documents contained additional proof of deputies' secret, illegal acts and courtroom perjury.

Time attests Rackauckas had no intention of behaving. For example, as the *Weekly* learned, Foster's name is found throughout the impeaching records, but none of the defendants' attorneys in this deputy's five drug cases were alerted. Sanders isn't pleased that *Prinzi* began last November without OCDA complying with discovery rules. He requested access to the hidden evidence. "[I] certainly get to question the credibility of this [deputy] when he's the sole prosecution witness," Sanders told Judge Jeremy Dohnick at a March 20 hearing. "The case rests and falls on whether you believe him."

Acknowledging his office hasn't given the defense Special Handling records tied to Foster, senior deputy DA Brian Fitzpatrick boldly argued that Sanders possesses "no evidence to impeach" the deputy and therefore should be blocked from asking him questions "far afield of the facts of this case."

As that prosecution advances, OCDA stonewalling continues, with the 75-year-old Rackauckas parading around the county to win a sixth, four-year term in June. He's telling voters he always acts honorably. The DA says Sanders is a liar and reporters documenting the scandal are lemmings. Goethals, a former homicide prosecutor and onetime Rackauckas campaign contributor, was "biased" for recusing him from *Dekraai* after the cheating emerged.

But the DA's worst abuse is the attack on the California Court of Appeal. A three-justice panel of Richard Fybel, Raymond Ikola and Kathleen O'Leary rejected Rackauckas' cries of innocence in November 2016. Upholding the *Dekraai* recusal, it ruled his misconduct in the informant scandal went "well beyond simply distasteful or improper," but it is, to punctuate the point, a "grave" threat to the justice system. Rackauckas mocked the warning. At an election event, he labeled those justices biased, too.

The DA said, "We are not backing down or walking on eggshells."

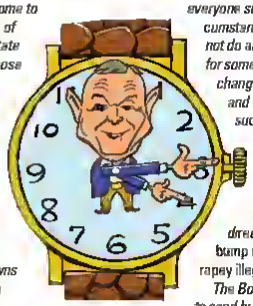
RSCOTTMOXLEY@OCWEEKLY.COM

Annotated Blowhard

» MATT COKER

Below is a March 23 statement titled "Homeless Shelter Nonsense" by Representative Dana Rohrabacher (R-Putin's Hand Puppet) with helpful annotation by yours truly.

The chickens are coming home to roost after almost a decade of Liberal/Left control of our state and federal government. Those chickens have ended up in Orange County. [Where too many are represented by a notorious chicken hawk who evaded Vietnam War duty.]



BOB AUL

The spectacle of county-financed homeless compounds setting up shop in our local communities is a travesty. As a parent who owns a modest home in an Orange County neighborhood, I join the outrage that we are assuming responsibility for homeless people, taking care of their basic needs and elongating their agony by removing the necessity to make fundamental decisions about the way they live their lives. [Speaking of outrage, a travesty and the way people live their lives, anyone catch the photos of this parent's previous modest home in an Orange County neighborhood? Grody! I wouldn't stick a homeless dentist in there.]

Providing a place to stay and basic sustenance for this contingent of homeless people will not change them for the better and will encourage more such people to come to Orange County. It isn't good for them, and it's not good for us. [You tell 'em! It's also very un-Christian to provide shelter and basic sustenance to nomads. Just ask Mary, Joseph and Baby Jaebus.]

Yes, we are sympathetic with anyone and everyone suffering in such awful circumstances, but we realize we do not do any good by making it easier for someone to make a decision to change self-destructive behavior, and we certainly don't want more such confused and demoralized people trekking through our neighborhoods, day and night. And especially we don't want to encourage more to head in our direction. [Mercy, they might bump into the marauding packs of rapey illegals!]

The Board of Supervisors needs to send buses to the Orange County homeless occupants, put these folks onto the buses and drop them on the steps of Jerry Brown or, perhaps, on the front lawn of Nancy Pelosi's mansion. [Slowest DCTA ride EVAH!] *Of course, they live in gated communities, so they don't have to see the degradation they cause.* [Not until a certain congressshole shows up next door at the GOP donor's pad, hat in hand. Cluck-cluck-cluck....]

Got Dana Watch fodder? Email mcoker@ocweekly.com.

HeyYou!

» ANONYMOUS

Oink!

BOB AUL

Wearing an Army cap, but long AWOL on diet and fitness, you are the over weight, puffy, out-of-shape heart attack in waiting. I am sitting across the aisle from you with a plateful of morbid fascination as you contentedly shovel sliced franks with mustard over Sloppy Joes, pieces of bacon and corned beef hash into your mouth for BREAKFAST without any sense of consequence, as if tomorrow it may all be gone everywhere in the world. I'm not totally off meat myself, but this was stunning. Bud, please do yourself, your bowels, your arteries and all of us who have to share the planet with you a big favor and change your fucking diet. Rainforests that are being raped to supply the land to grow feed for the livestock your insatiable appetite craves; the atmosphere that is being loaded with heat trapping cow farts and, most important, the type of animal you resemble but nonetheless ant 24/7 will all thank you.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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DESPITE THE MOVIES, CHEECH MARIN DEFIES WHAT IT MEANS TO BE A STONER

BY MARY CARREON

PHOTOGRAPHER: ALLAN AMATO · STYLIST: XINE TREVINO

"Hey, you wanna get high, man?"

The camera pulls back to show a 1964 Chevrolet Impala Super Sport driving along the coast.

"Does Howdy Doody got wooden balls, man?"

"I've got a joint here that I've been saving for a special occasion."

The next shot shows the infamous godfathers of cannabis. Richard "Cheech" Marin, with a majestic handlebar mustache, is driving the car and singing, "I'm nothing but a love machine." He has guacamole in his shoe. In the passenger seat, Tommy Chong lights up a Maui-wowie doobie the size of a cardboard toilet-paper tube (and laced with "labrador"). Chong passes the joint, warning Cheech about the potency of the herb. Pretending the joint is flying, Cheech scoffs at Chong, informing him he's been smoking since he was born. The motorist takes several hits and gets so high he can't drive the car.

The Impala is stopped at a pole—one they've seemingly crashed into—on the median of the roadway, when Cheech starts having a panic attack. "I've never had dope like this before, man," he says. "I can't breathe. I can't breathe, man!"

Chong hands him some mysterious drugs, saying they'll make him feel better. Cheech ingests what was handed to him only to find out he was given the wrong thing and ate a handful of LSD. Then the cops arrive and knock on the car window.

Everyone knows the ridiculous scene—and the hilarious, quotable lines that follow—from *Up In Smoke*, the stoner comedy that launched Cheech and Chong's careers. Celebrating its 40th anniversary this

» CONTINUED ON PAGE 10

The Godfather of Ganja

» FROM PAGE 9

month, the iconic film has become a means through which generations can relate—families watch it together. *Up In Smoke* is not only a cult favorite, but it's also a fundamental piece in the patchwork of America's cannabis history.

Some people in the cannabis world argue that Cheech and Chong's roles were counterproductive in the way they helped shape and solidify the "stoner" stereotype. But *Up In Smoke* was one of the only popular pro-cannabis flicks—along with *Easy Rider*—to come out after *Reefer Madness*. The American culture needed it more than ever. It also acted as a proverbial middle finger to the government, the stigma and the damaging propaganda Henry Anslinger spawned.

Thus, *Up In Smoke* not only launched the comedic duo's careers, but it also hurled them to the forefront of cannabis advocacy. And back in the '70s—hell, any time before 2015, really—cannabis advocates (and activists) were the opposite of cool. They were the scuzzy, dingy leeches of society (read: hippies). But the common thread throughout Cheech and Chong's legacy has always remained the same: "Just take a toke, and all your cares will go up in smoke."

The stoner dudes are far more intellectual than their half-open eyes imply. Late last year, we spoke to Chong about his latest venture, the Blazer's Cup, a legal cannabis festival showcasing live performances, vendors, cannabis breeders, and delicious herb and products, as well as a competition highlighting the best flower, edibles, concentrates, topicals and glassware. "I love anything where a bunch of people get together and talk and smoke and just celebrate the burning bush," Chong said in November. "That's what cannabis is all about."

"The pope of pot" also wrote *The I Chong Meditations From the Joint*, which chronicled his days in prison for selling bongs and other paraphernalia online. "I actually enjoyed my time in prison and learned a lot," Chong says. "I never went to university or pursued higher education, so I kind of felt like I was in school when I went to jail."

Cheech, however, has his hands in an array of different projects, including an impressive catalog of film and TV work. He's the voice of the corrections officer in the Academy Award-winning Disney/Pixar film *Coco*, and he makes a cameo on an episode of the Netflix series *Disjointed*, a show about a woman (Kathy Bates) who opens a dispensary in Los Angeles and hires a team of budtenders to handle the day-to-day operations of a cannabis retail storefront, as well as all the inherent zaniness that accompanies such an establishment. He also has a role in *Dark Harvest*, a film about a cultivator who's brutally murdered the night before legalization. The cultivator's best friend, who's also involved in the grow op, teams up with a narcotics investigator to find the killer. Cheech plays the best friend's mentor, Ricardo, who advises against working with the cops to find the murderer—as any old-school cannabis-industry sage would.

"The movie has a lot of real-life situations, which is what I was most impressed with," says Cheech, who hasn't been in a cannabis film since 1983's *Still Smokin*, the last Cheech and Chong movie. "It was an opportunity I received out of the blue from [James Hutson], who wrote, directed and starred in the film. I liked what the script portrayed about marijuana entering the mainstream and its authenticity. We used real weed and were in real grow operations—I honestly wish the movie was scratch-and-sniff so you could smell it at the same time."

Dark Harvest earned a number of accolades in 2017 from renowned entities—including the Columbia Gorge International Film Festival, Oregon Independent Film Festival, Edmonton International Film Festival and New York City Cannabis Film Festival—and Cheech was a key factor in those victories. In the film, he's not the handlebar mustachioed, baked-like-a-potato stoner dude. Instead, he plays a smart, savvy, serious character who understands the ropes of the cannabis underground, adding an unexpected depth to the flick.

"I wrote this crime-noir movie with Cheech in mind as one of the characters," says Hutson. "The idea for me was that the audience would see [Cheech] and associate him with marijuana and would think that this is the comedian from Cheech and Chong. But he's older now and much smarter of a guy than that. No one really thinks of him as an intellectual when, in fact, he very much is."

Hutson explains that when Cheech got back to him about possibly being in the film—a dream-come-true moment—the filmmaker flew from Canada to California to visit him at his house in Pacific Palisades. They shared stories about each other's lives and spent a couple of hours bonding before Cheech took Hutson around his house to show him some of the art on the walls. One artist Cheech pointed out to Hutson was a young guy who works weekdays as a mechanic and spends the weekends painting. "The piece was incredible," says Hutson. "Cheech then said to me, 'I'm going to make this guy a star.' And that was when it occurred to me that Cheech is really interested in helping out emerging artists, which is an extremely selfless and special thing. It shows the kind of heart he has."

Cheech has a keen eye for aesthetics. A third-generation Mexican-American, he has been collecting Chicano art over the past 40 years. He's traveled across the U.S. to scout for pieces, but he accumulates most of it in California, Texas and New Mexico. Due to the size, quality and growth of his collection, the East LA native has hosted tons of art exhibitions over the years. "I believe you can't love or hate Chicano art unless you experience it," Cheech says. "It's a genuinely eye-opening and profound genre, especially for those who don't know what it is or what it represents or how wide and diverse it is."

While in Riverside last year for the second iteration of "Papel Chicano Dos: Works on Paper From the Collection of Cheech Marin," which featured 65 artworks by 24 established and early career artists, the actor/collector was randomly approached by Joho Russo, the city manager, with a proposition. "He told me how perfect it would be for Riverside, which is 51 percent Chicano, and the Inland Empire at-large, which is 52 percent Chicano, to open a museum for my art," says Cheech. "At first, I had no idea what he was talking about. I was like, 'What? You want me to buy a museum? I don't know if I can do that.' And [Russo] said, 'No! We want to give you a museum to house your collection.' I couldn't believe it, honestly, because I wasn't sure what I was going to do with my collection. I was planning on divvying it up between different museums."

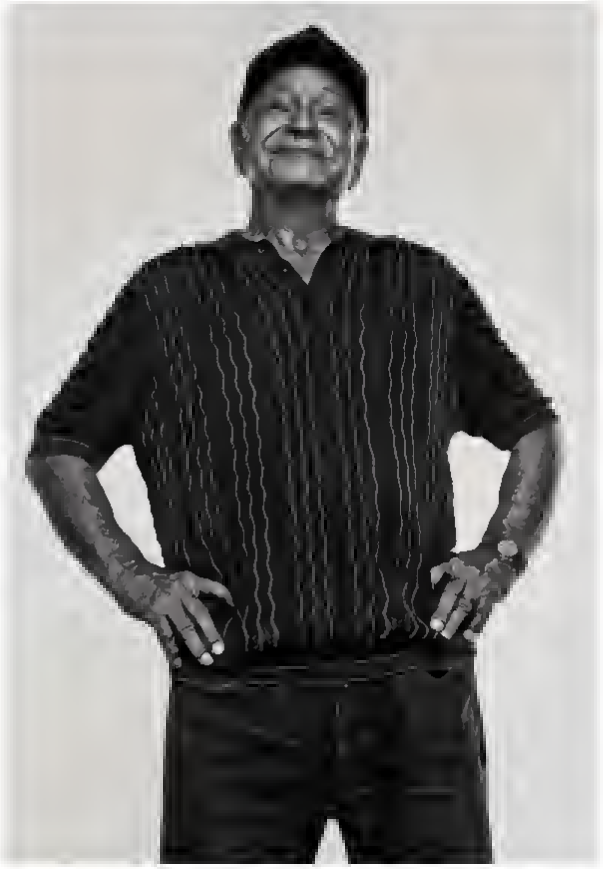
Being a voice for the Latin community isn't an easy task in 2018. It can even be dangerous, especially under the current presidential administration. Thus, opening a museum—a landmark, nonetheless—dedicated to Chicano culture is, in essence, a display of activism. According to Cheech, if art is in a museum, then it is accepted by the culture—even its most

conservative parts. To have an opportunity to open a museum that houses his collection is an honor, Cheech explains, because it means there's a level of recognition and a chance for the pieces to be memorialized. "This isn't something only Chicanos can appreciate," he says. "I'm not French, but I love Impressionism and Expressionism. The same concept applies. Chicano art *is* American art. My goal is to bring the term 'Chicano' to the forefront of the art world, and being gifted this museum is how I can make that happen. It's truly a gift from the gods. It really made me believe that if your intentions are pure, good things will happen."

Over the years, Cheech has received numerous awards for his work on behalf of Latinos, including the 2000 Creative Achievement Award from the Imagen Foundation and the 1999 ALMA Community Service Award from the National Council of La Raza and Kraft Foods. In 2007, he received an honorary doctorate of Fine Arts for his contributions to the creative arts from Otis College of Art & Design in Los Angeles, as well as the inaugural Legacy Award from the Smithsonian Latino Center. Cheech also serves on the boards of the Smithsonian Latino Center and the Hispanic Scholarship Fund. "It's my culture, man," Cheech says, laughing. "Seriously, it's who I am. There's a huge Latino population here, and they're miffed because they're not being serviced as well as everybody else. I want to combat that."

His elegant taste extends further than his art. Cheech's love of the finer things includes the cannabis flower, something he speaks about much as a sommelier speaks of wine. As with his pal Chong, Cheech has a flower line called Cheech's Private Stash (yes, it's a reference to his sweet handlebar mustache during his *Up In Smoke* days). You can find Cheech's Private Stash in most cannabis-friendly cities and states, including California. Generally, cannabis brands native to one state don't sell across state lines because of the varying laws and the fact cannabis is still federally illegal. Crossing state borders with cannabis—a schedule-one narcotic—is considered a felony, thus most canna-companies only operate within the state in which the business originated. But you can also find Cheech's

» CONTINUED ON PAGE 12



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The Godfather of Ganja

» FROM PAGE 11

Private Stash in Colorado and Washington, among others.

So, how did the godfather of ganja get around this? The business model, according to Cheech, is similar to the way Kirkland (Costco's brand) gets its wine. Instead of having a winery, Kirkland sources its grapes from world-renowned wine regions, such as Columbia Valley, Napa Valley's Stags Leap District, Russian River Valley, Rhône and more. Similarly, Cheech sources his flower from the best growers in each state.

"We are a curatorial entity because there are so many strains coming into the market—like, literally every week," Cheech says. "I mean, all the geneticists, breeders and master growers out there are trying to invent new strains for certain properties. Also, every state has different strains, and the people have differing flower preferences. So with all that in mind, we work with groups of the best geneticists and cultivators in each [legal] state and curate eighths and prerolls of the best bud."

The flower won't always be the same strain, but it will always be good, according to Cheech, who says that's his promise to the people. "No matter what city or state you're in," he contends, "when you see Cheech's Private Stash, you can trust that the herb will always be quality—every single time."

A proponent of legalization from the start, Cheech remains one of the most recognized advocates in the world. Although people argue his old movies reinforce an image the cannabis industry is working hard to break away from, there's actually no better representative of a stigma-crushing, stereotype-defying cannabis user than Cheech. He's brilliant, hilarious, motivated, *and* a cannabis user for its medicinal and therapeutic benefits.

"Legalization is the future for America," he says. "It's funny, though, because our country has a religious hold over cannabis use and legalization. People are like, 'No, marijuana is bad because God didn't mention it in the Bible.' Except that he *did* mention it in the Bible. Have you ever heard of the burning bush? 'And then God spoke to Moses out of the burning bush.' Anyone who's ever smoked weed and gotten really high understands what happened there."

Touché.

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thursday› REACH OUT!

PAUL KOLNIK

fri/04/13

[CONCERT]

FRENCH RENDEZVOUS

The Triplets of Belleville Live

This lush and quirky animated feature from French writer/director/animator Sylvain Chomet swept the globe in 2003, charming its way into the hearts of millions. Now, composer Benoit Charest brings his Oscar-nominated score back for a live performance during the screening of what RottenTomatoes critics have called "odd and a delightful charmer." If you haven't yet taken the *Triplets of Belleville* plunge, you're overdue, so sit back and enjoy 1920s Parisian streets and Le Jazz Hot tunes as a grandmother, aided by music hall singers and a slothy hound, sets off to rescue her cyclist grandson from the mafia. It's surreal, it's sweet, and it's swimming in Le Tambie Orchestra de Belleville. And if you don't know what that means, it's time you found out!

The Triplets of Belleville Live at Irvine Barclay Theatre, 4242 Campus Dr., Irvine, (949) 854-4646, www.thebarclay.org 8 p.m. $36-$48. —SR DAVIES

[AOTO]

Vroom, Vroom . . .

Toyota Grand Prix of Long Beach

This weekend, Long Beach feels the need for speed at the Toyota Grand Prix of Long Beach, as an exciting series of professional races takes place. From the Trans Am Challenge to the SPEED Super Truck show to the thrilling Motegi Super Drift Challenge, there'll be six different types of racing, plus family games; a Miss Grand Prix pageant; a Lifestyle Expo with more than 150 displays for healthy, innovative products; an exotic car show, and, for the first time, a 5K run. And to wrap up Friday and Saturday evenings, there are performaces from Ozomatli and the Cult. Get your motors running!

Toyota Grand Prix of Long Beach at Long Beach Convention Center Arena, 300 E. Ocean Blvd., Long Beach, gplb.com. 7 a.m.; also Sat.-Sun. $33-$147. —AIMEE MURILLO

MORE ›› ONLINE
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sat/04/14

[EVENTS]

CHEERIO!

Jane Austen Tea

In a letter to her sister, Jane Austen wrote, "Let me know when you begin the new tea. . . . My present elegancies have not yet made me indifferent to such matters. I am still a cat if I see a mouse." So while her novels tend to mention tea only in passing, it's widely believed the author herself was an avid fan. And if you're a fan of tea and/or Austen, then consider yourself cordially invited to the Victorian Tea Society's Jane-themed Spring Tea. Held at (and benefitting) the picturesque Heritage Museum of Orange County, this annual shindig also includes savory bites and sweets, plus traditional scones with clotted cream and jam. Don your best bonnet and discuss with other guests whether Mr. Darcy would've preferred oolong or gunpowder.

Jane Austen Tea at Heritage Museum of Orange County, 3101 W. Harvard St., Santa Ana, (714) 540-0404, heritagemuseumoc.org. 11 a.m. $38. —ERIN DEWITT

[ART]

Views on Canvas

'Magical Visions'

The word that best describes Eyvind Earle's art is *enchanting*, so it's rightly used in the title of the artist's latest retrospective at Hilbert Museum. The late artist—and major influence on a number of other painters and illustrators, as well as to Mexican filmmaker Guillermo Del Toro—is best known as a concept designer for the 1959 Disney film *Sleeping Beauty* and a background painter for some of the company's other films, but his work is much more expansive and includes a high number of breathtaking landscapes rendered in a modern style. This small exhibit includes eight paintings given to the museum by the Eyvind Earle Trust and best displays the master's brilliant eye and wonderful use of color.

"Magical Visions: The Enchanted Worlds of Eyvind Earle" at Chapman University's Hilbert Museum of California Art, 167 N. Atchison St., Orange, (714) 516-5880; www.hilbertmuseum.com. 11 a.m. Through Oct. 13. Free. —AIMEE MURILLO

sun/04/15

[THEATER]

'S Wonderful!

Nice Work If You Can Get It

Although it features music by the legendary George and Ira Gershwin, *Nice Work If You Can Get It* is actually a relatively new Broadway musical taking place in the Prohibition era. *Nice Work* features screwball humor between cheery, lighthearted songs from the golden age of jazz music. When female bootlegger Billie meets Jimmy, a rich playboy marrying for money, both feel their worlds challenged when they start to fall in love. But with Billie being pursued by a relentless police officer and Jimmy having to marry his betrothed bride to keep his inheritance, their romance is off to a rocky start—so saddle up and enjoy the roller-coaster ride of this fun, uplifting musical.

Nice Work If You Can Get It at Carpenter Performing Arts Center, 6200 Atherton St., Long Beach, (562) 985-7000; carpenterarts.org. 1 & 6 p.m. Through April 22. $20-$92. —AIMEE MURILLO

[NIGHTLIFE]

Don't Sleep On . . .

Pajama Karaoke Party

If you've done your fair share of karaoke in Orange County, then you know that one of the most memorable spots to do so is the fabulous Linbrook Bowl in Anaheim. Even on a weeknight, this secluded lounge within a bowling alley is a hotspot for grown-ups of all stripes to sing their hearts out in any manner ranging from faithful rendition to over-the-top vocal performance. Tonight, kick the party up a notch with a fun pajama-themed karaoke night to which everyone's invited to come dressed in their most comfortable bedtime wear. Best part of all, you'll already be ready for bed when you get home!

Pajama Karaoke Party at Kopa Room at Linbrook Bowl, 201 S. Brookhurst St., Anaheim, (714) 774-2253, x-tremekaraoke.com. 9 p.m. Free. —AIMEE MURILLO

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mon/04/16

[CONCERT]

Go Wild

Migos

Over the past 18 months, you'd be hard-pressed to find a group of any genre that have catapulted into mainstream prominence as quickly as Migos have. Since Donald Glover gave them a shoutout at the 2017 Golden Globes, the Atlanta rap ensemble have become part of the cultural lexicon, with "Bad and Boujee" becoming both a radio and viral hit and Quavo, Offset and Takeoff becoming celebrities. This show will undoubtably have an audience full of rabid area fans screaming along with the biggest rap group of the moment in advance of one of the most anticipated shows at Coachella.

Migos at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com. 8 p.m. $75-$225. —WYOMING REYNOLDS

tue/04/17

[NIGHTLIFE]

In Da House

Felix Da Housecat

The influence and reputation of legendary Chicago producer Felix Da Housecat extends far and wide, and lucky us, he'll perform a live set at the weekly Focus OC. One of the key members behind the second wave of Chicago house music, Felix Da Housecat has released a number of innovative mixes (sometimes under pseudonyms), shifting his sonic sphere from techno to avant-garde electronic music. After starting his own label, Radikal Fear Records, he began raising a new wave of up-and-coming talent. But tonight, the native Chicagoan will take us all to school with his deejaying chops.

Focus OC presents Felix Da Housecat with DJ Nonfiction and AJ Mora at the Circle, 8901 Warner Ave., Huntington Beach, (714) 375-1961, focus-oc.com. 9 p.m. $11.50. 18+ —AIMEE MURILLO

wed/04/18

[TALKS]

Travelin' Man

Henry Rollins Travel Slideshow

The onetime lead singer for early hardcore punk band Black Flag has a diverse history. His band Rollins Band performed at the first Lollapalooza music festival, and Rollins has also been a writer, an activist, a radio host, an actor, etc. Soka University hosts an intimate evening with Rollins that will center on his photography, which documents his solitary travels throughout such countries as Nepal, Sri Lanka, Siberia, North Korea, South Sudan and Iran. Gather 'round as he shares the stories behind his photographs and his perspective on the various nations he's travelled.

Henry Rollins Travel Slideshow at Soka University, 1 University Dr., Aliso Viejo, (949) 480-4278, www.soka.edu/pac. 7 p.m. $14-$28. —SCOTT FEINBLATT

[TALKS]

SPEAK FREELY

'Trolls, Tweets and Free Speech'

Fitting that the university whose founding law-school dean and current chancellor recently co-authored the book *Free Speech on Campus* now hosts a forum on free speech at school and on social media. As with many campuses, UC Irvine has concerns about triggers, safe spaces, right-wing provocation and presumed limits on expression, so the university joins KPCC-FM 89.3 and veteran reporter Adolfo Guzman Lopez in presenting expert panelists from academia and both liberal and libertarian advocacy outfits. How protected speech is defined, exercised or tolerated on and off campus, as well as in the real and virtual worlds, is worth arguing, listening and learning about. Voltaire would be proud.

"Trolls, Tweets and Free Speech: The First Amendment on College Campuses" at UC Irvine Winifred Smith Hall, 4002 Mesa Rd., Irvine, (626) 583-5100, www.scpr.org. 8 p.m. Free; reservations required. —ANDREW TONKOVICH

thu/04/19

[DANCE]

ESSENTIAL ART

Alvin Ailey American Dance Theater

There are exceptional choreographers, and then there's Alvin Ailey. Ailey has been acclaimed far and wide for his status as a visionary in the world of dance choreography and is heralded for elevating the art form to act as a platform for social commentary. Having started the Alvin Ailey American Dance Theater in 1958, his influence continues, as dancers still perform the groundbreaking *Revelations* dance piece he created in 1960. Tonight through this weekend, see a live performance of that seminal work, along with choreographed pieces by the company's latest cadre of talent, with a different program every night.

Alvin Ailey American Dance Theater at Segerstrom Center, 600 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org. 7:30 p.m.; also April 20-22. $49-$139. —AIMEE MURILLO

[COMEDY]

Comedy Jams

A Night of Comedy and DJ Shawn Wayans

If you're well-acquainted with the '90s comedy-sketch show *In Living Color*, you'd know that Shawn Wayans got his start as a DJ playing records for the in-house dance troupe, the Fly Girls. Since then, Wayans' career blossomed as he pursued comedy as an actor, writer and producer, both individually and with his brother/collaborator Marlon. Tonight, Wayans returns to his performer roots and presents a night of comedy and music, in which the multitalented comedian will return to the standup stage and the turntables at Harvelle's in Long Beach. With special guests niece Chaunte Wayans and nephew Damon Wayans Jr., this will be one funny family reunion you'll want to attend.

Shawn Wayans Presents: A Night of Comedy and DJ Shawn Wayans at Harvelle's, Long Beach, 201 E. Broadway, Long Beach, (562) 269-5230; long beach.harvelles.com. 9 p.m. $15. 21+. —AIMEE MURILLO

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5/8	MAOELEINE PEYRDUX
5/9	MESHELL HDEGEDCELLO
5/11	LOS RIOS ROCK SCHDOL
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5/18	THE EHGLISH BEAT
5/19	LOS RIOS ROCK SCHOOL
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5/27	CASH'D DUT
5/29	STEPHEH STILLS & JUDY CDLLIHS
5/30	STEPHEH STILLS & JUDY CDLLIHS
5/31	JDHH MAYALL
6/1	RDBBY KRIEGER
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6/7	ULI JOH RDTH
6/8	BEATLES vs STONES
6/9	THE PETTY BREAKERS
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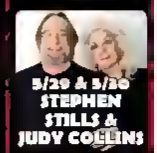
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7/18	LITTLE RIVER BAHD
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7/27	HEHRY KAPONO
8/3	VEHICE
8/4	ABBAFAB
8/5	RDHHIE SPECTDR & THE RDHETTES
5/10	GEDFF TATE'S 30TH ANNIVERSARY OF OPERATION: MINDCRIME
8/30	MIDGE URE AHD PAUL YOUHG
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Ditch the utensils and eat with your hands at Bawarchi Biryanis

BY EDWIN GOEI

After several hours and multiple hand washings, my fingers still bear the aroma of the leftover biryani I ate. It's because, for the first time, I used my bare hands to consume the entire plate I was copying the two Indian gents at Bawarchi Biryanis. When I saw how they ate, I was mesmerized. In between chews, they played with the rice as if poker champs handling their chips, picking up and letting the grains fall from their fingers as though they were strategizing their next move. Then, when they were ready for the next mouthful, they'd pinch the rice into a tiny pyramid before bringing it to their lips.

I considered ditching my own utensils and diving in with my hands right there, but since I'd already started with a spoon, it would've looked too obvious that I was copying them. Instead, I told myself I'd try it later. Besides, the restaurant's biryani portions easily feed three people, so I'd have plenty left to take home.

When I finally did, I vowed to never eat biryani with a spoon again. It didn't change the flavor or the fact that this dish—cooked in a process that patiently steams the rice with spices and meats—was still one of the best biryanis I've had in OC. But the entire experience was better using my hands. It was somehow more satisfying and more enjoyable. I didn't realize it until now, but I'd been denying myself the tactile joys of this dish by using silverware.

I was able to feel the fluffiness of the rice not only in my mouth, but also on my fingers. And since I was hunched over more, with my face closer to the food, I smelled every spice and herb more intensely. Eating this way was also practical. Since I'd ordered the aavakai biryani, navigating the nooks and crannies of its bone-in chicken pieces with a spoon proved difficult, but with my fingers, it was effortless. I picked it clean and was able to portion equal amounts of meat for every mound of rice I ate.

Then there was the aavakai itself, which were nuclear-strength mango pickles whose saltiness was overpowering when not approached sparingly. With my hands, I was able to nibble on them little by little, as though it were a dill pickle on the side of a deli sandwich.

More than anything, eating this way reminded me of how my Indonesian grandmother ate when she was alive. She didn't consume all her meals with her fingers, but she'd say some dishes weren't the same with a spoon. I gather the two gents at Bawarchi Biryanis felt the same way. They started with a fork to eat their appetizer, a sizzling tandoor meat platter, but they set it aside when the biryani arrived. After that, they only used their spoons for scooping up raita and mirchi ka salan, a bowl of spicy peanut curry, both of which come as accompaniments.

EDWIN GOEI

I should mention I did end up using my hands at the restaurant when the dosa was served. With dosas, there really is no other way. You could try to take on the Mysore Masala Dosa with a fork, since it comes on a big plate and resembles a meal. But you'll find yourself tearing up pieces with your hands as soon as you realize you need to dip every scrap into one of the three chutneys (a creamy coconut, a rich peanut and a marinara-like tomato). Whichever method you choose, you want to do it as quickly as possible. The edges start as porous and crisp as a French tuile, but since the Mysore Masala Dosa is also one of the few that has a spicy chutney brushed onto the inside fold and curried potato tucked near the center, time is of the essence. Wait too long, and the wafer-like crispness turns soggy.

But even if I'd ordered the so-called "70 MM Dosa," which I assume is as spectacular as the wide-screen film format for which it's named, I figure I'm always better off ignoring the utensils here. About the only thing you'd want to use a spoon for is the chicken tikka masala since it's mostly gravy. The few chicken pieces in it were in perfect cubes, white meat designed for the Westerner to enjoy with a fork.

Still, I bet no one would blink if I took to it with my fingers. Bawarchi Biryanis is so casual I saw customers coming in wearing flip-flops. It's supposedly part of a franchise that claims to be the "No. 1 Indian Chain in the USA." But apart from the shekly produced menus, it doesn't seem to be following any sort of corporate charter. The waiters aren't uniformed and are kind of uncoordinated. And the woman who's in charge of bringing out the food from the kitchen does her work in a housedress, resembling a mom who'd tell you to wash your hands before your meal. You should do it anyway—you're going to use them.

BAWARCHI BIRYANIS
23809 El Toro Rd., Lake Forest, (949) 699-2820, bawarchioc.com. Open Mon.-Thurs., 11 a.m.-2:30 p.m. & 5-10 p.m.; Fri., 11 a.m.-2:30 p.m. & 5:30-10:30 p.m.; Sat., 11 a.m.-10:30 p.m.; Sun., 11 a.m.-10 p.m. Entrees, $8.99-$15.99. Beer and wine.

WHAT THE ALE
» ROBERT FLORES

Lasting Legacy

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Cramer's cousin Karl Strauss—yes, THE Karl Strauss—was originally from Germany but after fleeing the Nazi regime, he became a brewmaster and worked his way up with Pabst Blue Ribbon. In fact, he is responsible for redeveloping the beer's formula into what we drink today. He had retired after 44 years with Pabst, and Rattner and Cramer turned to him for help in creating the recipes for the core beers at the duo's Karl Strauss Brewing Co. Though Strauss passed away in 2006, he left a wonderful legacy, as his namesake has helped other breweries and trained many brewers in San Diego.

Paul Segura is the brewmaster in charge of research and development at Karl Strauss Brewing Co., and for the company's 29th anniversary, he has come up with the single-hop Isomerizer IPA. "Mosaic is such a beautiful hop—the best one I've seen come along in a while," says Segura. "So we wanted to make an IPA that really showcased its full spectrum of flavors. We kept the malt profile subtle, which allowed Mosaic to shine through the beer with its flavors of grapefruit, passion fruit, mango, blueberry and all of that goodness."

At 7 percent ABV, Isomerizer is a very approachable IPA, super-clean tasting with juicy tropical notes. It's named after the chemical reaction that occurs when the alpha acids in hops are converted to iso-alpha acids, which provide a bitter flavor. Make sure to ask for one at the Karl Strauss Brewing Co. across from Angel Stadium this season, as it pairs well with victory. Cheers!

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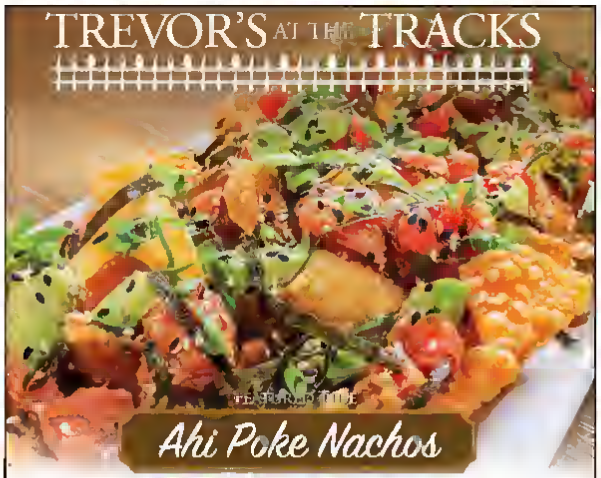

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SARAH BENNETT

Must-Bite Eats

Your guide to Coachella cuisine

BY CYNTHIA REBOLLEDO

Coachella continues to up its game each year. So it's no surprise that 2018's food lineup is just as good as the musical one. Here's our list of must-eat bites for this (and next) weekend's fest.

PIZZANISTA

The thin-crust, New York-style pies have earned Pizzanista a 'za seal of approval from just about everyone. Since 2013, Salman Agah has attracted locals and non-locals alike to his East Coast-inspired pies made with West Coast flair. Sold by the slice, the pizzas offer unusual flavor combinations, such as a trendy sourdough-bread crust (with a gluten-free option) topped with white sauce, vegan cheese and house-made meats. Grab your slice, fold it in half, and get all the feels with the sweet sounds of Cuco.

AFTERS ICE CREAM

It's amazing no one thought to stuff ice cream into doughnuts until Andy Nguyen and Scott Nghiem debuted their milky buns in 2014. Tasty flavors such as milk and cereal, cookie monster, jasmine milk tea, and Vietnamese coffee make for the perfect icy treats to survive the desert sun while enjoying some beats.

GUERRILLA TACOS

Wes Avila is your taco headliner for the weekend's music drop. Taste alta California cuisine at its best with roasted-sweet-potato tacos (with fried corn, scallions, feta and almond chile) and Treager-smoked brisket tacos (with pickled onions, chile de arbol, aged Cheddar and cilantro).

SHAKE SHACK

Did someone say steamed hams? The cheeseburger is a tried-and-true, all-American classic that we can all agree on. Wind down between sets with a delicious burger from New York-based char slingers Shake Shack. Get ready for flavor-packed patties served on pillow-soft Martin's potato rolls and crispy crinkle-cut fries with cheese. For vegetarians, the 'shroom burger (a crisp-fried portobello mushroom filled with melted Muenster and Cheddar cheeses that's topped with lettuce, tomato and Shake sauce) is just as meaty and savory as the rest.

FUKU

There's no end in sight to the fried-chicken wars, and we're not mad about it. Momofuku's David Chang brings his New York fast-casual fried-chicken shop, Fuku, to the Indio Central Market (which features more than 15 of the most celebrated restaurants under one large, shaded tent). Expect a variety of chicken options, including spicy chicken sandwiches, as well as loaded fries with spicy cheese sauce, ranch, bacon and scallions. Wash it all down with a strawberry-lemonade slushie.

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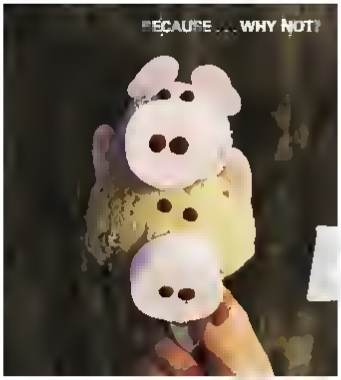
Sweet Smiles

Character cones at Eiswelt Gelato



GABRIEL SAN ROMAN

"AWWWW! HOW CUTE!" Servers working behind the counter at Eiswelt Gelato in Westminster probably hear as many gushy greetings as baby animals at a petting zoo. That's because the desserts they hand over are artfully crafted to resemble the most adorable critters in the pen. And if the routine has gotten old since the shop opened more than two years ago, the servers sure don't show it. They beam with an ear-to-ear grin as people continually fawn over the sweet treats.

Vyvy Hoang, a Vietnamese immigrant from Germany, opened Eiswelt Gelato while taking business classes at UC Irvine. If the long lines that routinely assemble outside of the dessert shop nestled in the corner of a busy Little Saigon plaza are any indication, she picked the right major. Teddy bears, pigs, chickens, bunnies, even a Pikachu are just a few of the little fellas that are stuck on cones or served in cups, attracting *kawaii* fans from miles around.

There's an array of gelato flavors from French vanilla to Ferrero Rocher to start your pet. A steady stream of chocolate pours like a fountain for Eiswelt Gelato's artists to dip from. They dot beady eyes on perfect scoops while drawing snouts and smiles on affixed marshmallows. Of course, the final product is insatiable fodder for Instagram foodies. But the designer desserts are tasty on the tongue, too!

Only problem? Feeling like the big bad wolf when devouring those cute little piggies!

EISWELT GELATO
9605 Bolsa Ave., Westminster, (657) 245-3141, eiswelt-gelato.com

EatThisNow

» GABRIEL SAN ROMÁN

DrinkoftheWeek

» SARAH BENNETT

Beachwood Brewing LBC IPA at the Hawk

KYLE FLAVIN

Beachwood Brewing's LBC IPA is the new unofficial official beer of Long Beach. To be fair, this classic West Coast-style IPA kind of already was, since it's one of only two alcoholic beverages (besides the Long Beach Tea—*ugh*) to even bear the name of the misunderstood beachside metropolis. But its near-constant presence on tap at the Beachwood BBQ and Brewing brewpub in downtown means this sturdy, dank brew has long been the go-to for after-work pints and porch-party growler fills.

THE DRINK
As the 7.1 percent ABV brew starts to flood the retail market in $9.99 six-packs, local watering hole the Hawk owner Kyle Flavin says he'll keep cans of the city's newest namesake in stock until Long Beach slides into the ocean. It's also available there every happy hour with a shot of bourbon for $8. Don't get the appeal? It's a Long Beach thang.

THE HAWK
468 W. Anaheim St., Long Beach, (562) 337-8373

MGM

SIRI IS COMING FOR YOU

Future Suck!

Did '70s sci-fi cinema nail our looming brave new world?

BY STAC Y DAVIE S

In the 1970s, Hollywood was bell-bent on scaring the bejesus out of audiences with futuristic dystopias, churning out iconic, outrageous, science-fiction stories that imagined—and warned of—horrific "things to come." But just how accurate were these filmmakers' visions, most of which were believed far too insane to ever come to pass? Hold our Moscow mule!

***ROLLERBALL* (1975)**

Premise: It's 2018, and there are no more wars and no more borders—just as John Lennon imagined! Except the entire world is now a *global corporate state* run by the monopolistic entities of Energy, Luxury, Housing, Communication and Food. But, wait! We still have violence—and it's a sport! The *only* sport. Yes, rollerball has replaced nukes, drones and baseball, and Houston team captain Jonathan E. (James Caan) thinks it's all fine and dandy—until the Executives tell him it's time to retire. Stubborn Jonathan refuses and instead starts digging into history—specifically, the Corporate Wars (the last wars on record)—but he finds the corporations have removed all of the books from libraries and replaced them with Cliff's Notes summaries instead. Easy A, dude! Pretty soon, Jonathan discovers that rollerball wasn't created to end wars or to entertain, but to model to the masses that *individualism is futile*. There's no room in that model for a star player such as Jonathan E., but there's still *one* rollerball game left, and J-boy intends to go down fighting. Er, rolling. ... Balling?

What came true? While no one expects anyone to kill baseball besides Derek Jeter, we hope you're enjoying all of the stuff provided by the four most influential companies on the planet, such as produce from Amazon Pantry and Whole Foods Market, solar power from Apple Energy, entertainment from Google-owned YouTube, and sharing all of your personal info (whether you know it or not) via Mark Zuckerberg's Facebook, WhatsApp and Instagram platforms. THIS IS FINE.

***SOYLENT GREEN* (1973)**

Premise: It's 2022, and the Earth is *wrecked*. The oceans are dying, there's year-round heat and humidity thanks to greenhouse gases (a.k.a. that pesky "climate change"), and because of overpopulation, pollution and depleted resources, *everywhere* is a third-world country and *everyone* is homeless—which at least evens things up, we guess. Oh, wait, there's still the 1 percenters who've built little condo castles for themselves, where they tower above the unwashed proletariat, play video games and enjoy rare delicacies such as steak, strawberries and Scotch. For everyone else, it's crackers, baby—and Soylent Corp. is there to provide! When you're not being scooped up into riot-patrol garbage trucks or euthanizing yourself to the tunes of Beethoven and archival footage of Bambi and babbling brooks, you're *definitely* in the market square snapping up the new "superfood from the sea," soylent green wafers. Detective Frank Thorn (Charlton Heston), who has never known any world other than this, also thinks things are fine and dandy—until his elderly pal Sol (Edward G. Robinson) lets him in on a little secret that gives the phrase "eat the rich" a whole new meaning!

What came true? Hold on while we finish our bottle of Café Chai Soylent "meal replacement" drink. Wait, is that a hair?

***LOGAN'S RUN* (1976)**

Premise: At some point, we blew it all up, and the human race now lives in fancy domed cities powered by the sea and run by an invasive supercomputer named SIRI (this is not a typo). All of the domers are young, sexy bobemians who enjoy the ultimate slacker life in giant malls that feature everything from laser plastic surgery to sultry sex workers who are delivered faster than anything from Amazon Prime. The catch, of course, is that you have to kill yourself in the mass-suicide ritual of Carrousel when you turn 30; otherwise, Sandman Michael York will laser-blast your perfect little body to bits. The one hope for "runners" who don't buy into the culty game is escaping to Sanctuary, a mythical place where you can actually grow old (yay?)—even if it means living in the crumbling Capitol ruins with about 80 million pussycats. Do we really need to add the grab 'em line?

What came true? Gen Z and millennials have had it up to HERE with the older crowd and aren't about to toddle off into the malls quietly. Some type of revolution is clearly afoot, and we wholly support it! Just remember that Gen X, old as we are, can *still* be useful as the creators of your favorite programming, *Rick and Morty* and *Bob's Burgers*. So please, just let us vape our legal cannabis in peace because science makes sense, family doesn't. (That line reads better when you're lit, btw.)

LETTERS@OCWEEKLY.COM

Upcoming Events

Costa Mesa Bead & Design Show

April 13-15 is for both makers and seekers of fine craft. It is open to the public -everyone welcome. Eliminate the middleman, buy direct from artisans and trades-people who offer a diversity of products at excellent prices - including handcrafted jewelry, beads, gems, jewelry & craft supplies, art clothing, and more. At Hilton Costa Mesa, 3050 Bristol St, Costa Mesa, CA. Check it out at www.beadanddesign.com

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Messages

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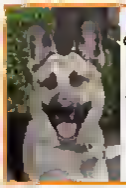

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Featured This Week

stephaniejagow Wine 🍷 Food 🍽 Music ✨ Sounds like the California Wine Festival! This event will be in Dana Point April 20-21. Get 10% off your tickets with code "COAST18" 🎟 See you there 📸 @maiphamily

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Lost In the City

A well-curated collection of LA paintings captures the city's intimidating spirit

BY DAVE BARTON

One of the most important talents a curator can possess is corralling artists in one place and making it seem as if their works belong together. Sue Greenwood has done just that, bringing a trio of Los Angeles painters—William Wray, Scott Yeskel and Danny McCaw—into her Laguna Beach gallery, with the resulting exhibition, "LA ATTITUDE," feeling as if three very different parts were joined to make an invigorating, cohesive whole.

Wray's desolate no-man's land of ecstatically painted necropoli are packed with palpable emotion, his love-hate battle with urban architecture evolving since last year into an even more sophisticated abstraction. Ominous blocks of color still stand in for skyscrapers, the thinnest of thin orange lines separating them, but the backgrounds are now more furious and explosive. In *Away*, a gray-and-white dirigible hovers in the corner, a smashed bug on a windshield, trying to escape the oppressive city filling the remainder of the canvas, it's frozen, locked in the toxic pink-and-yellow miasma of the sky.

The Black Tower pierces its purple firmament, almost scraping the top of the painting, as darkness drops a velvet shroud over a sunset resembling a burning, sparking bonfire. It's a riveting picture, the vague echoes of disaster bringing a downhearted elegance to the proceeding, amid the artist's apparent glee that it just can't happen fast enough. In contrast, the serene *Pink Rocket* departs from the prevalent cityscapes to what I can only imagine is rural. I think I see a barn, bleached by the sun, a light-blue silo that may have once been green sits near the dull metal roof of another unspecified building. As the titular rocket shape (resembling to my eyes the mushroom cap of a tractor's exhaust) points to the sky, it's almost hidden by a sweeping yellow blanket of grain covering the remaining three-quarters of the canvas, the stalks rustled by an invisible breeze created by swathes of dappled pale paint.

Yeskel's focus is also on buildings instead of people, save one painting, *Valley Taco Truck*, in which a sole figure stands in front of an empty order window, lost in an existential dinner crisis. Dimly lit by the ancient parking-lot lighting overhead, the menu is blurred, the only items you can make out suggestions of combo plates. Orange traffic cones and two flimsy fold-out chairs only accentuate the loneliness. While Yeskel's moody work resembles Edward Hopper only in the formality of his chipped surroundings, there are echoes of the painter's solitude and obsession with place.

WILLIAM WRAY

In *W. Hollywood Hotel*, the Standard's hipster façade and empty balconies are lit forlornly by blue bulbs, the street-level restaurant becoming an empty, caffeinated red-light district haunted by a couple of palm trees and a single newspaper vending box, the light sculpture on the roof has been repainted into a streetlamp hovering like the moon overhead. The remaining paintings are snapshots of desert living: homes, empty swimming pools and parked automobiles, all emphasizing the trappings and containers of a monied class that has mysteriously gone missing.

The sun pounds the faces of *Patio Chairs #2*, their long Giacometti shadows stretched out behind them. Despite the light, the picture isn't warm or inviting, the two thrones stark and chilly with their owners' absence. Absent landlords off to better paradises, scenes post-revolution, or a vision of Shelley's *Ozymandias*?

McCaw's canvases, on the other hand, have the energy and life the other artists shrug off. They are packed with human beings in close proximity to one another. Still, as with his fellow painters, McCaw's groupings elicit few feelings of warmth. Instead, there's a suffocating uneasiness, no matter how many or how few are pictured, with some of the figures so close that the brushstrokes that delineate them also bind them. Blurring and eviscerating their boundaries, we're rarely looking at individuals, but rather clots of faceless human silhouettes.

In *Through the Window*, a woman holding a child is seen from the back, standing in front of a plate-glass window and staring at industrial blue and gray business buildings on the horizon. Verdant representations of trees partially block her view, as if denying her access, that separation enhanced by the oranges and blacks suggesting a statue in the process of oxidation. As a modern version of Lot's wife, the grimy interior in which she is standing—carpet the color of dried blood and a rusty grunge-brown paint on the walls—makes her look as if she's in prison. For McCaw, disconnection begins young in *Pedal Boat*. Making the most out of being alone, his subject stretches out his short legs to reach the pedals, a circle of blue drawing our eye to the lines of his features and the crimson of his life vest, bisecting the white stern. In stasis, even if he can get the boat moving, he's likely only going to go in circles.

"LA ATTITUDE"
at Sue Greenwood Fine Art, 330 N. Coast Hwy., Laguna Beach, www.suegreenwoodfineart.com. Open Tues.-Sun., 11 a.m.-5 p.m. Through Sun. Free

ARTSOVERLOAD

» AIMEE MURILLO

April 13-19

"FOURTEENTH ANNUAL JURIED UNDERGRADUATE EXHIBITION" Talented and promising art-school students at UC Irvine's Claire Trevor School of the Arts. Open Tues.-Sat., noon-6 p.m. Through April 21. Free. University Art Galleries, 712 Arts Plaza, Irvine. uag.arts.uci.edu

"FRESH MEAT" Morbid SoCal-based artists show works that have never been displayed at the gallery before—or perhaps ever. Open Thurs. Sat., noon-7 p.m. Sun., noon-5 p.m. Through April 30. Free. Dark Art Emporium, 256 Elm St., Long Beach, (562) 612-1118, www.darkartemporium.com.

"GRAVITY: SCULPTURAL WORKS BY GREG PRICE" Mesmerizing, melty glass sculptures. Open Tues.-Sun., 10 a.m.-5 p.m., and by appointment. Through May 31. Free. saltfineart, 346 N. Pacific Coast Hwy., Laguna Beach, (949) 715-5554, saltfineart.net.

KYBELE DANCE CO. The LA-based company combines incredible physical movements with Turkish imagery and storytelling. Thurs. April 19. 7:30 p.m. $12.50-$25. Muckenthaler Cultural Center, 1201 W. Malvern Ave., Fullerton, (714) 738-6595, themnck.org.

NATHAN GUNN FLYING SOLO Baritone Gunn sings from the classic American songbook, plus contemporary tunes, spare and anecdotal storytelling. Tues.-Wed. & Fri., 7:30 p.m., Thurs. (except April 12) & Sat., 2 & 7:30 p.m., Sun. 1 & 7:30 p.m. Through April 22. $55-$80. Laguna Playhouse, 606 Laguna Canyon Dr., Laguna Beach, (949) 497-2787, www.lagunaplayhouse.org.

ONE WORLD. A GLOBAL ANTHOLOGY OF SHORT STORIES. A series of diverse, short plays connected by the theme of showing compassion and humanity toward those in need. Fri., 7:30 p.m. Sat., 2 & 7:30 p.m., Sun., 2 p.m. Through April 15. $10. Santa Ana College Philips Hall Little Theatre, 1530 W. 17th St., Santa Ana. www.sac.edu/theatre/events.

PETER AND THE STARCATCHER A deeper look into the backstory behind J.M. Barrie's Peter Pan, Tinkerbell, Captain Hook and other Neverland characters. Fri.-Sat. 8 p.m., Sun., 2 p.m. Through May 5. $14-$24. Long Beach Playhouse, 5021 E. Anaheim St., Long Beach, (562) 494-1014, www.lbplayhouse.org.

SEVENTH OC DÍA DEL NIÑO FESTIVAL Celebrate the Day of the Child with activities, art workshops, a live concert and cultural-dance performances. Sun., 10 a.m.-5 p.m. Free. OC Fair & Event Center, 88 Fair Dr., Costa Mesa, (714) 708-1500, www.ocdiadelnino.org.

"SOUL ELEMENT" Painters Evalynn Alu and Mary Beare and photographer Jeff Alu hang visual work that collectively aspires to find meaning in nature. Open Thurs. Sun., noon-5 p.m. Through April 28. Free. Orange County Center for Contemporary Art, 117 N. Sycamore St., Santa Ana. (714) 667-1517, www.occca.org

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Rock Is Still Solid at Coachella

Don't listen to the haters: Guitar music is alive and well in indio

BY NICK NUK'EM

POST MALONE: 2018'S AXL ROSE

NICK NUK'EM

Year after year, dissonant groans among music fans turn into shrieks in the wake of Goldenvoice's unveiling of the Coachella lineup. Lately, though, the complaints have taken on a recurring theme: the festival's distance from the rock & roll acts that brought the desert event to prominence.

In Coachella's inaugural year, artists with top billing included guitar-wielding, amplifier-reliant acts such as Beck, Rage Against the Machine, Tool and Morrissey. Even the sounds of electro-leaning headliners the Chemical Brothers and Moby vibrated largely over strings and the traditional trap set drums. Add to this such burgeoning outfits as Ben Harper & the Innocent Criminals, At the Drive-In and Modest Mouse.

Nineteen years later, fans are up in arms over a lineup that seemingly favors trap music, hip-hop, and R&B. The names Migos, Cardi B and Post Malone appear in a larger scale than the majority of acts on the poster, creating a backlash that could lead an outsider to believe this year's version of the festival is a bastardized one.

Saturday's headliner is Beyoncé, whom Polo Ground purists thought they dodged last year when she backed out because of her pregnancy. When Coachella launched in 1999, 19-year-old Beyoncé and Destiny's Child had just dropped their sophomore album, *The Writing's on the Wall*, and were going on tour with TLC. To have her headline nearly 20 years later could only signal a paradigm shift supporting claims that rock & roll and Coachella couldn't have grown further apart.

But is the lack of "real music" at this year's events synonymous with a diminishing rock & roll presence?

What true rock fan could write off legendary names such as David Byrne of the Talking Heads and A Perfect Circle? These acts kicked off movements that dominated music for a large chunk of the last century. This year, as well as in Coachellas past, the guitar-shredding genius of Annie Clark, a.k.a. St. Vincent, has wowed crowds with sonic and literal pyrotechnics that give her a rightful place in the pantheon of today's rock stars.

Torch-carrying bands on this year's bill ensure rock will jam into the next decade. Portugal. the Man became poised to represent the genre on a mainstream level last year when, more than a decade after their debut, they dropped their biggest smash yet, "Feel It Still." The track brought them a Grammy, more than 4 million worldwide sales and ad placements on a bevy of platforms.

In addition to commercial vitality, purists can count on the War On Drugs and Fleet Foxes to produce a more orthodox festival vibe with their folky, indie ethos. Surely, this will pacify those who have lashed out at the Goldenvoice talent buyers, although both parties likely sneer at each other with accusations of myopia.

Among the smaller names contributing to this year's folklore are King Krule, the 24-year-old London native with a timbre that is more Damon Albarn than anything else haters can point to; the Neighbourhood, who performed there in 2013; and California punks FIDLAR. Perhaps the most unabashed rock act on the bill is Greta Van Fleet, a four-piece of millennials conjuring vibes as close to Led Zeppelin as can exist on a festival bill in 2018, we defy you to listen to "Highway Tune" or "Black Smoke Rising" without thinking of Robert Plant and Jimmy Page. The one true metal band on the bill is also one of the smartest and most virtuosic outfit on any continent, X Japan, who'll bring enough riffs, speed metal and glam to melt hipster faces faster than the Indio sun.

And that legacy rock act manifesting itself as AC/DC, Radiohead, Red Hot Chili Peppers, and Guns N' Roses in the past? Eminem. The zany white kid from the middle of America turned the country on its head with an edge Black Sabbath could only dream about. His anti-ness recaptured the defiant energy that had until his arrival been delivered only by rockers. His latest, *Revival*, brings his total sampling of Joan Jett & the Blackhearts' anthemic "I Love Rock 'N' Roll" to somewhere around 349.

Was the fest better when Drake headlined in 2015? How about Jay-Z (who dealt with similar outrage ahead of his 2008 Glastonbury performance) five years before that? Kanye West? The Tupac hologram?

The heart and soul of rock rages in a place that is hardly being considered today-rap music. Take Post Malone, the hip-hop hillbilly who can play guitar and covered Fleetwood Mac on his earliest releases. Late last year, the tatted, mullet-sporting, rhinestone-boot-wearing crooner notched his first No. 1 with the song "Rockstar." His rock-like lack of fucks stopped him short of titling it properly. Recently, he revealed his next album, *Beerbongs & Bentleys*, would feature Tommy Lee.

The Migos, who hijacked several performances at last year's fest, will take the stage properly on Saturday. The familial Atlanta trio's 2016 track "Bad and Boujee" shot them into orbit and made it harder to dispute their claim to be this generation's Beatles. In true rock-star fashion, they propelled past the music to become stalwarts of lingo and fashion while keeping the most desired women by their side.

After etching their names into the history books less than five years after breaking out, the Migos show on signs of stopping, and most important, they're doing it all their way. And if they were to burn out tomorrow, after such a game-rattling streak, what would be more rock & roll than that?

LETTERS@OCWEEKLY.COM

The Revival Continues

The spirit of Long Beach's favorite folk fest finds rebirth

BY CJ SIMONSON

CRISTY COWAN

Walking around the 2017 Long Beach Folk Revival Festival was a blissful, if slightly surreal, experience. The craft boutiques that had long since been corporatized at other festivals felt local, the stages had an openness to them, and the blankets and folding chairs that dominated Rainbow Lagoon Park indicated this was a small event at which music and family came first. It could be described as quaint, and that was perhaps its most beautiful strength.

While much of the fest's appeal seemed to come from how much it felt like Southern California's best kept musical secret, in the end, it was too much of a secret, as in January of this year, it was announced on Facebook that the 2018 iteration was cancelled.

"We saw a significant decrease in attendance in 2017, and while a major music festival might be able to handle this temporary lull, our resources are very limited and it affected us greatly," the social-media post read. "While this may be the end of the Long Beach Folk Revival Festival, the folk, bluegrass and roots music scene is still very much alive in Long Beach, and we will continue to support our community of musicians however we can, including keeping the monthly folk jam going."

The comments that poured in were a mix of enthusiastic and heartbroken, thankful for the memories they'd created while hurting at the void left behind. The event had become a refreshingly local product compared to Southern California's other summer festivals. "A lot of competition moved both into Long Beach and around that weekend," says Shea Newkirk, who founded the fest in 2013. "We're a small, community-driven organization, and it's hard to compete with major players."

Over the four years of the festival's existence, a community of Southern California bluegrass and folk musicians emerged. Christina Wilson, whose Los Angeles-based band Honey Whiskey Trio have been veterans of the scene since 2012, doesn't see that going away.

"The real joy is seeing all of the young artists emerge and grow over the years," she says. "Shea and team have put in countless hours of effort to bring quality live music to the residents of Long Beach. We feel that a large number of local bands came out of the woodwork after seeing the support Southern Californians are willing to give to live folk and bluegrass music."

Though the festival has officially ended, the organization's dedication to live folk and bluegrass is alive and well in the form of jam sessions held on the second Thursday of every month at the Red Leprechaun in downtown Long Beach. What first started as a fun way to pass time on one of the festival's stages has moved to the tavern, where people can come to not only play (traditional jam-circle style, of course) with fellow music enthusiasts, but also see some of the most exciting bands coming out of the local scene.

"I think it represents the monthly spirit of what the festival was all about in the first place, and we've taken that to the monthly level," says Newkirk. "There's been a pretty steady crowd that comes every month. There are our regulars who have been coming for years, and there are people who come in every once in a while. Some people just want to listen, too."

Wilson says Honey Whiskey Trio see the jam's value in the local community and for the folk scene. "There are few things more terrifying than learning an instrument in front of people," she says. "Shea and [Sawtooth's] Sean Blake run an incredible, warm, great-flowing session that welcomes all instruments—seriously, everything."

Indeed, the jam sessions offer the sense of community that the Long Beach Folk Revival Festival so beautifully captured over its run. "We've been able to connect a lot of people and musicians," says Newkirk. Those connections run deep.

FOLK REVIVAL JAM
featuring BearCoon, at the Red Leprechaun, 4000 E. Anaheim St., Long Beach, (562) 343-5560, www.redleprechaun.com. Second Thurs. of every month, 7 p.m. 21+.

COURTESY OF THE BREVET

Friday

IN THIS MOMENT 5 p.m., $29, all ages. House of Blues at Anaheim GardeeWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim

KATE NASH, MIYA FOLICK 8 p.m., $22, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

LA OIABLA, LA BECETA, LA PONOEROSA, SPAGHETTI CUMBIA, CARA BOBRACHO 8 p.m., $10-21+, Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com.

METALACHI 7 p.m., $15, all ages. House of Blues at Anaheim GardeeWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim.

ROB LEINES, THE AMERICAN VAGRANTS, RUBEN RIVERA. 8 p.m., $5, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

Saturday

BHAD BHABIE, ASIAN DOLL 9 p.m., $20-$125, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.constellationroom.com

BIRDCLOUD; CHRIS CROFTON, JERRY & THE REST 8 p.m., $8, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

THE BREVET, SILENT RIVAL; EDISON 7 p.m., $10, all ages. House of Blues at Anaheim GardeeWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

SABRINA LENTINI 5:30 p.m., free, all ages. House of Blues at Anaheim GardeeWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

SMUT PEDDLERS; KADOLESCENTS, KARDSHIP ANCHORS, 1034. 8:15 p.m., $15, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com

Sunday

ROB WAYNE, GREG ANTISTA & THE LONELY STREETS 2 p.m., $10, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com.

GAMBLERS MARK 5 p.m., free, 21+. Slidebar Rock-n-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7463; www.slidebarfullerton.com

MADE VIOLENT 9 p.m., $15, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.constellationroom.com

Monday

THE BRONX, DEATH BY STEREO; NO PARENTS; B BOYS 8 p.m., $20, all ages. The Glass House, 200 W. Second St., Pomona, (909) 865-3802; www.theglasshouse.us.

MIGOS 8 p.m., $75-$225, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com

SWEET NOBODY 8 p.m., free, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

Tuesday

FIRST AID KID; JADE BIRD 8 p.m., $25, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

MONEYBAGG YO 7 p.m., $18, all ages. House of Blues at Anaheim GardeeWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim.

Wednesday

FARTBARF, BIG FUN, NIGHTMARE ENTERPRISES, SACKCLOTH AND AXES 8 p.m., $8, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com

MIGUEL 8 p.m., $39.50-$164.50, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

Thursday, April 19

LYNCH MOB 8 p.m., $20-$25, 21+. Slidebar Rock-n-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7463; www.slidebarfullerton.com.

ORGONE 7 p.m., $20, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim

THE PONOEROSA ACES; KATIE JO AND THE MIJOS; OUNKARDS REMORSE 8 p.m., free, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com

SOUNDS, BARRIERS, COYOTE MUSTACHE 8 p.m., $5, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com

THY SQUIO, THE BARRELHOUSERS, SHY BUT FLYY & CO 8 p.m., $5, 21+. The Prospector, 2400 E. Seventh St., Long Beach, (562) 438-3639; www.prospectorlongbeach.com.

TOM MISCH, JORJA SMITH, AMA LOU 7 p.m., $35, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

URIAH HEEP 8 p.m., $35. Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

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Call for Submissions

I'm a 36-year-old straight woman. I was sexually and physically abused as a kid and raped in my early 20s. I have been seeing a great therapist for the past five years, and I am processing things and feeling better than I ever have. I was in a long-term relationship that ended about two years ago. I started dating this past year but I'm not really clicking with anyone. I've had a lot of first dates, but nothing beyond that. My problem is that I'd really love to get laid. The idea of casual sex and one-night stands sounds great—but in reality, moving that quickly with someone I don't know or trust freaks me out, causes me to shut down, and prevents me from enjoying anything. Even thinking about going home with someone causes me to panic. When I was in a relationship, the sex was great. But now that I'm single, it seems like this big, scary thing. Is it possible to get laid without feeling freaked out?

Sexual Comfort And Reassurance Eludes Dame

It's possible for you to get laid without feeling freaked out.

The answer—how you go home with someone without panicking—is so obvious. SCARED, that I'm guessing your therapist has already suggested it: Have sex with someone you know and trust. You didn't have any issues having sex with your ex because you knew and trusted him. For your own emotional safety and to avoid recovery setbacks you're going to have to find someone willing to get to know you—someone willing to make an emotional investment in you—before you can have sex again.

You've probably thought to yourself, "But everyone else is just jumping into bed with strangers and having amazing sexual experiences!" And while it is true that many people are capable of doing just that, at least as many or more are incapable of having impulsive one-night stands because they also have a history of trauma or because they have other psychological, physical or logistical issues that make one-night stands impossible. (Some folks, of course, have no interest in one-night stands.) Your trauma left you with this added burden, SCARED, and I don't want to minimize your legitimate frustration or your anger. It sucks, and I fucking hate the people who victimized you. But it may help you feel a little better about having to make an investment in someone before becoming intimate—which really isn't the worst thing in the world—if you can remind yourself that you aren't alone. Demisexuals, other victims of trauma, people with body-image issues, people whose sexual interests are so stigmatized they don't feel comfortable disclosing them to people they've just met—lots of people face the same challenge you do.

Something else to bear in mind: It's not unheard of for someone re-entering the dating scene to have some difficulty making new connections at first. The trick is to keep going on dates until you finally click with someone. In other words, SCARED, give yourself a break and take your time. Also, don't hesitate to tell the men you date that you need to get to know a person before jumping into bed with him. That will scare some guys off, but only those guys who weren't willing to get to know you—and those aren't guys you would have felt safe fucking anyway, right? So be open and honest, keep going on those first dates, and eventually you'll find yourself on a fifth date with a guy you can think about taking home without feeling panicked. Good luck.

This is about a girl, of course. Pros: She cannot hide her true feelings. Cons: Criminal, irascible, groundless sense of self, racist, abstemious, self-centered, anxious, moralist, monogamous, biased, denial as a defense mechanism, manipulative, liar, envious and ungrateful. She is also anthropologically and historically allocated in another temporal space continuum. And last but not least: She runs less quickly than me despite eight years age difference and has having the lungs of a 25-year-old nonsmoker. Thoughts?

Desperate Erotic Situation

If someone is criminal, racist and dishonest—to say nothing of being allocated in another temporal space continuum (*whatever the fuck that means*)—I don't see how "cannot hide her true feelings" lands on the "pro" side of the pro/con ledger. You shouldn't want to be with a dishonest, moralizing bigot, DES...so the fact that this particular dishonest, moralizing bigot is incapable of hiding her truly repulsive feelings isn't a reason to consider seeing her. Not being able to mask hateful feelings isn't a redeeming quality—it's the opposite.

My boyfriend and I love each other deeply, and the thought of breaking up devastates me. We also live together. I deeply regret it and am full of shame, but I impulsively went through his texts for the first time. I found out that for the past few months, he has been sexting and almost definitely hooking up with someone who I said I was not comfortable with. After our initial conversation about her (during which I expressed my discomfort), he never brought her up again. Had I known that he needed her in his life this badly, I would have taken some time to sit with my feelings and figure out where my discomfort with her was coming from and tried to move through it. We are in an open relationship, but his relationship with her crosses what we determined as our "cheating" boundary: hiding a relationship. How do I confess to what I did and confront him about what I found without it blowing up into a major mess?

Upset Girl Hopes Relationship Survives

Snooping is always wrong, of course, except when the snooper discovers something they had a right to know. While there are definitely less ambiguous examples (cases in which the snooper was engaged in activities that put the snooper at risk), your boyfriend violating the boundaries of your open relationship rises to the level of "right to know." This is a major mess. UGHRS, and there's no way to confront your boyfriend without risking a blowup. So tell him what you know and how you found out. You'll be in a better position to assess whether you want this relationship to survive after you confess and confront.

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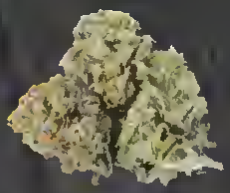

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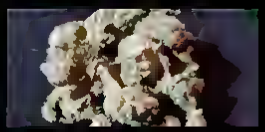
Reviews

ISH Disposable Vape Pen DREAM

Keeping It Regal With Triple Crown OG



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Toke of the Week

» ROBERT FLORES

ISH Disposable Vape Pen

In 2014, Santa Ana voters approved Measure BB, which established an enforcement program and administrative policies to regulate medical marijuana. This put the city way ahead of the legalization of recreational marijuana in California that passed in 2016. The dispensaries that are open through Measure BB are similar to those in Colorado: clean, organized and safe from raids that occasionally shut down the places not in compliance. One such dispensary, Super Clinik, recently opened on the west side of Santa Ana. It's an absolutely gorgeous store, with a friendly staff and shelves stocked with the latest flowers, edibles and vape cartridges.

I went in looking for a disposable vape pen, and the budtender showed me a new, super-sleek product by ISH that's available in three varieties: DREAM, AWAKEN and SERENE. The oval-shaped pens are free of solvents, GMOs and pesticides and are not more than 4 inches long, there's a small window so you can track the amount of oil.

I chose DREAM, which uses blueberry kush, a potent hybrid indica of blueberry and OG kush. I began randomly taking hits as I surfed the internet and read emails. The pen released a sweet aroma as I inhaled—after about a half hour I was feeling it. Blueberry kush is known for getting you relaxed and happy; it's good for pain, stress, anxiety and insomnia, so the strain is perfect for right before bedtime. I didn't fall asleep, but DREAM definitely produced a wallop of a buzz.

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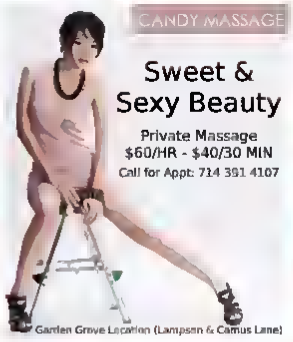
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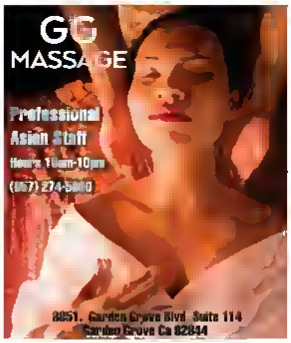
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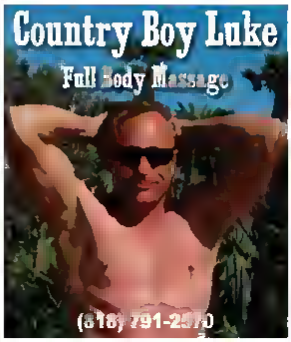
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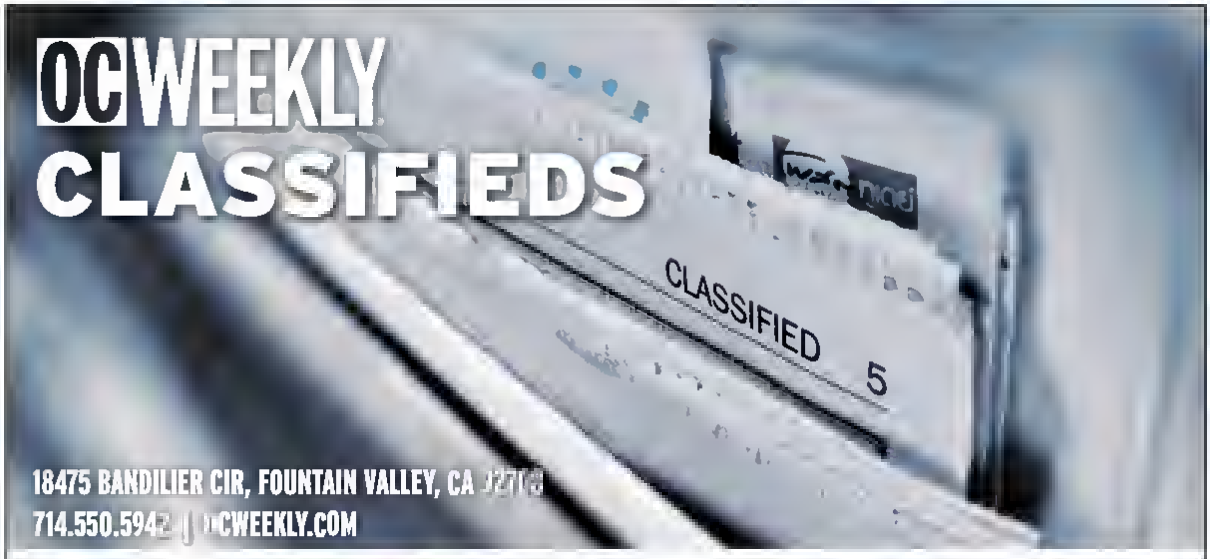

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Deep-Throating Tide Pods

Everything new is old again. Just ask the monkey with gum in the bum

BY JIM WASHBURN

BRIAN LANGSDON

I have never, intentionally at least, snorted a condom up my nose. I have yet to ingest a Tide Pod, though it can't be worse than the sea urchin I ate in Laguna Beach in 1987. I got on a plane, flew two states away and still couldn't get the taste out of my mouth. Eating Tide Pods, you can at least wash some socks in there.

For those of us from the generation that thinks it invented deep-throating, snorting latex and laundry products doesn't seem like much of a "thing." I predict this will be the short life of condom snorting: This Week, condoms, Week Two, ribbed condoms (to paraphrase the 1970s ads, "It's like thousands of tiny fingers urging your nostrils to let go!"), Week Three, snorting condoms stuffed with crushed Tide Pods, flakka and zombie saliva, Week Four, youth goes back to leading meaningful protests against gun violence, strangled education funding and the other failures my generation dumped on them.

This Condom Challenge is virtually a non-thing. It was a minor YouTube fad in 2013. Its current comeback is thanks to a presentation by a Texas "education specialist" aimed at alerting parents to the dangers facing today's youth, a presentation that I'll bet didn't include guns.

And Tide Pods? Who knows what to say, except: This age we're living in? It ain't the age of reason. The center will not hold. Reality is dead. America's mood today seems to be "If we can put a Trump in the White House, we might as well shove a pterodactyl dick up our collective ass." Anything goes.

My generation had its nutty sensations. Sniffing model glue, for example. My first "high" came from firing a roll of caps in my Mattel Tommy Gun and inhaling the smoke through the barrel. I felt sick for days, but it wasn't the sort of problem you took to your parents, who had enough to worry about without their kids sucking on gun barrels.

Anyone remember Fizzies? They were quarter-sized tablets (invented by the makers of Bromo-Seltzer) that turned a glass of tap water into a delicious soda pop. Or at least something the same color as a delicious soda pop. The rumor about Fizzies was that, if you put one on your tongue, its effervescence would eat a hole through said tongue, turning it into a moist version of a vending machine slot.

The point is the human brain has a built-in distortion device. Whatever the accepted purpose of an item or idea, it is in our nature to see how it can be bent and perverted. We are the animal that plays.

Consider the fuzztone, the original electric-guitar distortion device, which buzzed its way through the Yardbirds' hits, the Stones' "Satisfaction" and Jimi Hendrix's musical space odysseys. It was born in Owen Bradley's Nashville studio in 1961, when Marty Robbins was recording "Don't Worry." For the solo, guitarist Grady Martin recorded his six-string bass directly into the mixing board. Because of a faulty circuit, the sound came out distorted and buzzy, and they all LIKED IT THAT WAY. The song became a hit, and the Gibson guitar company's electronics designer Seth Lover created a pedal to replicate that mistake. Gibson's Maestro FZ-1 Fuzz-Tone.

That wasn't too much of a new thing. Memphis and Chicago blues musicians, raw rocker Link Wray, and others were already turning their guitars and amps up to distort in ways never intended by their manufacturers. Fullerton's Leo Fender designed his products for clean-toned country musicians. Likewise, another Seth Lover creation, the humbucking pickup, was designed to cut the 60-cycle hum that plagued electric guitars, but guitarists found they could make humbuckers crunch and scream when dimed, assuring that Lover's retirement years in Garden Grove were spent alongside neighbors blaring heavy-metal music from their garages.

That electrical abuse was only an extension of what jazz musicians had been doing with saxes and trumpets, pushing them into expressions never imagined by classically trained players. The saxophone itself was a brazen musical interloper when Adolphe Sax unveiled it in the 1840s. And so on through human history.

Which leads us to *Deep Throat*. The movie was an international sensation in 1972. People assumed the actors were boldly going where no dick had gone before. That's doubtful. If it is human nature to monkey with things, and you see monkeys at the zoo putting wads of bubble gum up their bums, you can bet our ancient relatives were of a similar mind. Long before we had tools to build our world with, we had fingers, lips, holes and appendages, and it's hard to imagine that every possible permutation hadn't been attempted back in our cave-dwelling nights.

But in the '70s, theoating hit the big time. Movie stars and vice presidents saw the movie. As with the Twist, everyone was doing it. Despite fellatio being a felony in California and other states, young women were soon gagging from their earnest efforts at drive-in theaters across the nation. (If it's any consolation, ladies, the men who reciprocated back then are waxing nostalgic about it while dying of throat cancer now.)

Do you know what the longest-running movie in OC history was? It wasn't *The Sound of Music*. It was *Deep Throat*, which ran for nearly two years at Newport Beach's Pussycat Theater. When the theater debuted with *Deep Throat*, it was immediately charged with obscenity. The theater won the expensive court fight, but the city attorney said he'd refile with every new film it screened. So the theater basically said, "Screw you" and showed *Deep Throat* to tourists until "Newport Beach" and "throat job" became synonymous.

There was the joke, of course, that Dick Nixon had seen *Deep Throat* three times, but he just couldn't get it down. Pat.

It was cosmic justice when Nixon was toppled from the presidency by a whistleblower code-named Deep Throat. It would be ultra-cosmic justice if Donald Trump is ultimately brought down by a tech analyst named Tide Pods.

The Pussycat Theater was where the once and present Balboa Theatre stands. Like the apparently bedamned Fox in Fullerton, they seem fated to be empty sarcophagi of the life that once lived in them.

And now Don the Beachcomber. The fabled tiki redoubt appears to be drifting away this month. (Please see Taylor Hamby's fine Yesternow article from last week.) There is still talk it might be saved, but the interior has already been denuded of most of its tropical raiment.

I don't know the story, so here's a fable instead. In Merry Olde England, a man once bought a hill with a castle atop it. When the hill wasn't as magical as hoped, the man raised the rent 25 percent on the castle and portended a further increase. The castle's queen was already depleting her larder to keep the castle solvent. So the queen took her furnishings and tapestries and moved on, and today a Wimpy Burger sits atop the hill.

A lot of the love Don got in recent years was thanks to the great and largely rootsy shows that promoters Christopher Burkhardt and Ed Boswell put on there, both as partners and singly. The one nice glimmer is that the two have managed to move their shows to other venues, most with their own pedigrees, such as Santa Ana's Yost Theater (built 105 years ago) and Original Mike's (a mere 99 years old), as well as the Broken Drum bar at the Pike in Long Beach (where Big Sandy, et al. play a Viva Las Vegas preparty April 14). You'll find info at www-stellarshows-net.seatengine.com and www.eventbrite.com/o/boswells-musical-thrills-14984886047.

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